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St. John
Of alabaster

French, fifteenth century
H., 0.73m.; 28¾ in.

and before the Renaissance had reached the full flower of grace, suavity, and vivacity. The statuettes are said to have come from Amiens and have been attributed to Felipe de Vigarny, called Philippe de Bourgogne, born at Langres, near Dijon in Burgundy, and died in the service of the Spanish church in 1543. This artist is said to have spent his years of training as an *imagier* in France, and to have found later in Italy the inspiration for the exuberant wealth of plastic ideas in attitude, visage, drapery, and expression which his sculptures at Burgos and Granada display. On the one hand a certain rigidity and uncouthness in these statuettes, and their narrow proportions, reminiscent of the pillars from which Gothic sculpture sprang, seem to refer them to Burgundian art of an earlier date

than his. On the other hand, among the noteworthy heads of Vigarny's statues in Spain an occasional face dimly recalls the type of this group and gives color to the attribution. As possible early works of one of the great French *imagiers* who helped adorn the cathedrals of Spain, their intrinsic interest is reinforced by their bearing on the history of his development. G.

Story Hours for Children

FOR the sixth year the Museum is inviting children of the public schools, or rather any child between nine and fourteen years who is interested to come, to a series of Saturday afternoon stories told by the Museum Instructor, Mrs. Scales. Notices are sent to the schools and settlements and to individual children who have frequented the stories in past years, and the children come without teachers or grown persons. After they have heard the story and seen on the screen pictures which illustrate it, they are formed into groups to visit the galleries. For in each case the story centres about one or more objects in the Museum, which are first shown on the screen; and then in the galleries the children have the pleasure of recognizing what has become familiar both by story and picture. Even a small object in a crowded room does not escape their attention once they have been introduced to it.

This year the series of stories is entitled, "The Nations Come to America Bringing Gifts." And each week stories of a different country — England, Italy, Syria, Japan — are told which focus on the Museum collections from those countries, and which suggest some traits characteristic of the peoples who have come to our country. As many children of foreign descent come to the story hours, there is added to the usual purpose of such stories an under-motive of Americanization. For it is hoped that even in a small way a better acquaintance with what is good in the work and spirit of these countries may help the children to want to use these gifts in the service of America. It is hoped also that this simple, friendly way of seeing the Museum may make it seem natural to the children that one should like and enjoy beautiful objects.

Guidance for Men in the Service

UNDER the auspices of the Woman's Education Association Miss Elizabeth F. Millet has, on Tuesday, Saturday, and Sunday afternoons, since the latter part of October, acted as guide for men in the service. Tuesday afternoons are reserved for convalescents from the Chelsea Hospital, who are brought to the Museum by motor.

So much for mere record of facts. But no one who has read Miss Millet's monthly reports can fail to be impressed with the real value of this friendly guidance. Reading these, one can sense

*Nancy, May, 1916*

Purchased 1919

Henri Farré

"A German airplane of the Albatross type is dropping bombs on Nancy among bursting shells from our anti-aircraft guns. He fancies himself invulnerable, when suddenly one of the French airplanes of the Caudron twin-motor type, on guard above Nancy, swoops upon him between the shells, and, discharging his roll of machine gun bullets, brings him down amid flames and smoke from the burning gasoline."

the charm and tact with which the men are led to look at works of art,—in many cases for the first time in their lives,—and can feel their dawning appreciation and the surprise with which this new pleasure is greeted. A few of the men are, of course, familiar with objects of beauty: the reports mention one who had made a study of Chinese porcelains and another who had read Homer in the original, but such men are the exception and not the rule.

Reading between the lines it is evident that to many the experience has been not only new, but stirring. Among the generality of mankind there seem to be few who are moved by the contemplation of lovely form and color, yet there is something in the spirit of every one of us which responds to the appeal of the beautiful when that appeal is made at the right moment and in the right way.

Miss Millet, one feels, knows how and when to strike. That the men respond with real pleasure is abundantly proved by their repeated visits and by the reports of their enjoyment which come to us from various sources. And their enjoyment is natural, for, to quote from one of the reports, "Nothing has succeeded so well in diverting their minds from the thought of war and the memories of their own tragic experiences at its hands. It has helped more than anything I have done to keep alive the sense of proportion which is so vital in time of war." E.

Current Exhibitions

Chinese and Japanese Department:

Gallery of Ukiyo-e Prints (Ground Floor). Surimono (Japanese cards for social occasions) by Hokkei (1780-1850) and others.

Galleries of Japanese Idealistic Paintings (Main Floor). The galleries have been reopened.

Corridor of Indian Art (Main Floor):

Case 3. Illustrated Nepalese manuscript with original painted covers.

Renaissance Court:

The portraits of Mr. J. D. Rockefeller by John S. Sargent, whose exhibition was cut short by the closing of the Museum last winter, will be shown again during February.

Evans Galleries:

Gallery VII (Main Floor). Gobelin tapestries illustrating Ovid. Early eighteenth century.

Print Department (Ground Floor):

Room 4. Etchings, dry-points, and lithographs by Whistler.

Room 5. Etchings, dry-points, woodcuts, and lithographs by Jean François Millet.

Room 6. The Little Passion (engravings); the Little Passion (woodcuts). By Albrecht Dürer.

Room 7. The Great Passion (woodcuts); the Apocalypse (woodcuts). By Albrecht Dürer.